

March Exhibitions and Events

Thursday February 29, 2024



Digital rendering courtesy of Technology Research Institute for Culture and Heritage

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Events

[MIX: Women on Wax](#)

Friday, March 1, 2024, 6:00–10:00 p.m.

Ames Family Atrium

[Ticket required](#)

Kick off Women's History Month at MIX: Women on Wax, inspired by the record label with the same name, for an evening celebrating women in DJ culture. From 6:00 to 8:00 p.m., Cleveland's own DJ Red-I spins a curated selection of hip-hop, house, and funk that showcases women musicians and producers. Then from 8:00 to 10:00 p.m., Detroit's international superstar DJ MINX, also known as the First Lady of Wax, spins a vinyl dance music set ranging from deep and minimal grooves to techno and house. Food and drink items, including cocktails, beer, and wine, are available to purchase from Bon Appétit.

More about the artists:

DJ Red-I (Brittany Benton) has cemented herself as an integral part of Cleveland's music scene for more than a decade. She is one half of the hip-hop duo FreshProduce and is the founder of Beat Freak, Cleveland's monthly beats showcase. In 2018, she opened Brittany's Record Shop, an independent record store that focuses on hip-hop, reggae, and soul. In 2019, she was nominated for "Best DJ" in *Cleveland Scene's* Best of Cleveland.

DJ MINX (Jennifer Witcher) is a dance music legend. In 2015, *Mixmag* recognized her as one of 20 women who have shaped the history of dance music, and the next year, *Time Out New York* named her one of the "best house music DJs of all time." In 2018, she received the Spirit of Detroit award. DJ MINX is also well known as the founder of Women on Wax, a platform that helps elevate female DJs from Detroit, as well as Women on Wax Records, its associated label.

The entertainment schedule for the evening is as follows:

6:00 p.m. DJ Red-I

8:00 p.m. DJ MINX

MIX is a 21+ event.

[CIM Organ Studio](#)

Sunday, March 3, 2024, 2:00–3:30 p.m.

Gartner Auditorium

FREE; [ticket required](#)

Outstanding conservatory musicians from the Cleveland Institute of Music in the studio of acclaimed organist Todd Wilson present an afternoon recital of works for solo organ on the museum's McMyler Memorial Organ.

Chamber Music in the Galleries: The English Orpheus

Wednesday, March 6, 2024, 6:00–7:00 p.m.

Donna and James Reid Gallery | Gallery 217

Free; no ticket required

We are thrilled to continue our popular Chamber Music in the Galleries concert series featuring young artists and faculty from Case Western Reserve University's Historical Performance Practice Program, from the Cleveland Institute of Music, and from the Music Settlement. The repertoire performed at each concert is inspired by the art on view in the gallery in which the performance occurs.

This evening's program, titled "The English Orpheus: Instrumental Music by Henry Purcell," showcases the Baroque Chamber Ensembles from Case Western Reserve University's Historical Performance Practice Program, under the direction of Jaap ter Linden, performing in the Donna and James Reid Gallery of Italian Baroque art (gallery 217).

The Chamber Music in the Galleries series occurs on the first Wednesday of each month, December through May, with the exception of January.

Chamber Music in the Atrium: Yaron Kohlberg

Tuesday, March 19, 2024, 12:00–1:00 p.m.

Ames Family Atrium

FREE; no ticket required

The Cleveland Museum of Art has partnered with Piano Cleveland to present this spring's Chamber Music in the Atrium series, which occurs the third Tuesday of each month from March through May at 12:00 p.m.

Celebrating its 50th anniversary as an organization, Piano Cleveland presents performances on March 19, April 16, and May 21 that showcase some of the winners of the Cleveland International Piano Competition (CIPC) throughout its history. In these three concerts, each performer presents a captivating solo piano performance, provides background on the works performed, and discusses the profound impact that winning the CIPC has had on their individual careers.

Performer: Yaron Kohlberg, Piano Cleveland's President and the 2007 Second-Prize Winner

This recital series is generously sponsored by the Leonard Krieger Fund of the Cleveland Foundation.

Final Days!

[Nature Supernatural](#)

Through Sunday, March 3, 2024

Gallery 242B

FREE

Trees and other plants endowed with supernatural qualities have a long history in the visual culture and literature of India. Throughout the South Asian subcontinent, many populations recognize the power of divinities who personify the life-giving forces of nature to confer gifts of abundance: food, wealth, and children. In art, an image of a woman or goddess of child-bearing age could visually signal the same ideal as depictions of trees or other types of vegetation bearing fruits and flowers. This ideal is auspiciousness, which refers to the success and good fortune brought by entities that give and support life. Filling spaces with vegetal imagery communicates plenitude and auspiciousness, which, in turn, are considered visually beautiful.

In paintings, textiles, and jewelry, images of supernatural plants mark the presence of magic associated with the powers of nature. Individual flowers also connote specific concepts to the knowledgeable viewer. The lotus, a water flower, signals birth, creation, preservation, and transcendence. Narcissus, which blooms in early spring, references mystical renewal or rebirth. Roses are used in the context of love and fidelity.

Talking trees, animal-bearing plants, and other supernatural aspects of nature feature in stories that circulated among travelers across land and sea routes connecting India with the greater Islamic world. The works in this gallery reveal how extraordinary vegetative imagery resonated internationally and across religious and social divides.

Final Weeks!

[Colors of Kyoto: The Seifū Yohei Ceramic Studio](#)

Through Sunday, March 10, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

FREE

Colors of Kyoto: The Seifū Yohei Ceramic Studio showcases works in porcelain and stoneware made by the Kyoto-based studio of Seifū Yohei from the late 19th to the mid-20th century. While the studio is known for the role of Seifū Yohei III (1851–1914) as an Imperial Household Artist (*Teishitsu gigei'in*), it has only recently received sustained scholarly attention. The exhibition is the first in North America to comprehensively examine the studio's output from the time of its founder, Seifū Yohei I (1801–1861), through that of its fourth-generation head, Seifū Yohei IV (1871–1951). This fulsome presentation of their creations is made possible through a gift of more than 100 individual and sets of works from the James and Christine Heusinger Collection, an assemblage strategically acquired over the past three decades with the goal of representing the full range of forms and styles produced under the Seifū Yohei name. The show and its catalogue also use the collection as a lens through which to analyze aspects of the modernization of Japan and to consider the history of international trade.

Just over 400 years ago, ceramists in Japan first successfully fired porcelain, and from the mid-1600s, Japan took advantage of a gap in the global porcelain trade left by the temporary exit of China from the market, following the demise of the Ming dynasty (1368–1644) and the maritime prohibitions of the early Qing dynasty (1644–1911), to secure orders for its porcelains in Europe.

From the late 1800s, participation of Japanese ceramists in international expositions also became a forum for constructing national identity. While it has garnered less attention in exhibitions and publications outside Japan, there was a robust domestic market for Japanese porcelains as well, including vessels for use in *sencha*, or Chinese-style tea, gatherings. *Colors of Kyoto* features works by members of the Seifū family that reflect both the ceramics culture of Kyoto, an ancient city and former capital of Japan, and the artists' engagement with Chinese forms and techniques as an alternative way to bring Japanese porcelain into the modern era at a time when Western cultures were leaving a major mark in Japan.

Colors of Kyoto: The Seifū Yohei Ceramic Studio is funded in part with a generous award from the Japan Foundation 2023 Exhibitions Abroad Support Program.

[Francis Alÿs: Paradox of Praxis 5](#)

Through Sunday, March 17, 2024

Gallery 224B

FREE

In *Paradox of Praxis 5*, Francis Alÿs is shown kicking a flaming soccer ball at night through the streets of Ciudad Juárez, Mexico, until it finally extinguishes. Filmed over hours, this durational task becomes a performance of futile labor and exertion, as well as one of impending peril. The title of the work heightens the irony of the exercise, conjuring allusions to the piece as a metaphor for artistic practice in general. Alÿs is a Belgium-born artist who moved to Mexico City in 1986 and has lived and worked there ever since. His distinctly poetic and imaginative artworks are often centered on observations of, and engagements with, everyday life, which the artist describes as being “composed of episodes, metaphors, or parables.”

Courtesy of the artist and David Zwirner

New This Month

[Carpets and Canopies in Mughal India](#)

Friday, March 22–Sunday, September 8, 2024

Gallery 242B

FREE

Carpets and canopies designated portable courtly spaces among nomadic groups, such as the Mongols and Turks of Central Asia. The Mughals of India, who were of Mongol and Turkic descent, continued to use carpets and canopies to mark royal presence. Even when the Mughals settled in permanent stone structures, a special carpet signaled the window (*jharokha* in the Mughal court language of Persian) where the populace could see and petition the emperor from below. Other regional rulers all over India soon adopted the use of the *jharokha* carpet to locate other members of a royal household.

Mughal carpets were not meant to be walked on; instead, they functioned more like furniture, as seats of honor. They also created an intimate space where courtly pleasures were enjoyed.

Using silk or pashmina—fine wool yarn made from the coats of Himalayan goats—intricate floral patterns on Mughal carpets evoke the luxury of a garden of paradise. Many of the patterns originated in paintings or manuscript illuminations. In the Mughal court of India, painters worked alongside carpet weavers and textile artists, who used dyed yarns as painters used pigments.

The swirling floral vines with a central lobed medallion testify to an ongoing appreciation of Persian design. After the 1620s, Mughal artists in India began making carpets and textiles

featuring individual flowering plants regularly spaced over a plain ground. Both the Persian and Mughal floral aesthetic continue to be influential in textile designs internationally.

[Into the Seven Jeweled Mountain: An Immersive Experience](#)

Friday, March 15–Sunday, September 29, 2024

Arlene M. and Arthur S. Holden Gallery | Gallery 234[\[ARS1\]](#)

FREE

Journey into the wondrous terrain of the Seven Jeweled Mountain through an immersive, large-scale projection of its legendary scenery as illustrated in a 19th-century Korean folding screen.

The *Seven Jeweled Mountain* is a superb example of a Korean landscape painting tradition called “true-view,” where natural sites were realistically depicted to capture their unique terrain. Travel through the landscape’s eccentric geology amid changing weather, following the trail of others who documented their trek. Outside the digital experience, the 10-panel folding screen offers a connection to the enlarged breathtaking vistas.

Through the carefully rendered scenery and historical first-person narration, discover the natural wonder that was once a beloved tourist destination, now part of North Korea and inaccessible to most of the world.

As a collaboration between the Cleveland Museum of Art and the [Overseas Korean Cultural Heritage Foundation](#), the digital content of this exhibition will be simultaneously on view at the [National Palace Museum of Korea](#) in Seoul, meaningfully connecting the two institutions in celebrating Korea’s cultural heritage and history.

[From Dreaming to Hiking: Korean Landscape Paintings](#)

Through Sunday, September 29, 2024

Korea Foundation Gallery | Gallery 236

Whether depicting imaginary, idealized terrain or actual geographic and historical sites, Korean landscape paintings are celebrated for their dynamic artistic vocabulary. Natural locations known for awe-inspiring topographic features became the most beloved subjects, but artists also created fictional landscapes that serve as an inspiration to attain a way of life in perfect harmony with nature, as seen in *Winter Landscape* and *Mountain Market, Clear with Rising Mist* from the CMA’s collection.

Coupled with the digital immersive exhibition *Into the Seven Jeweled Mountain* in the Arlene M. and Arthur S. Holden Textile Gallery (gallery 234), *From Dreaming to*

Hiking explores this Korean landscape painting tradition wherein nature becomes an important dimension of human experience.

On-Site Activities

[Daily Guided Tours](#)

Sunday, Tuesday, Wednesday, Thursday, Friday, and Saturday of each month

Ames Family Atrium

FREE; [ticket required](#)

Public tours are offered daily at 11:00 a.m. and 1:00 p.m., Tuesday through Friday, and at 1:00 p.m. on Saturday and Sunday. [Art and Conversation Tours](#) are offered at 10:15 a.m. on Tuesdays.

[Patchwork: My Very First Art Class](#)

Fridays, March 1, 8, 15, 22, 2024, 10:00–11:00 a.m.

Classrooms B and C

[Ticket required](#)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics each class.

Age group: Two to four years old, accompanied by a parent or guardian

Fees and registration cost per session (four Fridays per session) for adult/child pair: \$100; CMA members \$85

The Fran and Warren Rupp Contemporary Artists Lecture

[Barbara Bosworth: Landscape Stories](#)

Saturday, March 2, 2024, 2:00–3:00 p.m.

Gartner Auditorium

Free; [ticket required](#)

Barbara Bosworth's large-format photographs and artist's books explore the overt and subtle relationships between humans and the rest of the natural world. Her caring attention to the world around her results in images that inspire us to look closely and remind us that while we shape nature, it also shapes us. Bosworth grew up in Novelty, Ohio,

and currently lives in Massachusetts, where she is a professor emeritus of photography at Boston's Massachusetts College of Art and Design. Her art has been the subject of recent retrospective exhibitions at the Denver Art Museum; Peabody Essex Museum in Salem, Massachusetts; Smithsonian American Art Museum; and Phoenix Art Museum.

Join Bosworth as she speaks about her photographs and the stories that shaped them. Her imagery, highlighted for its ethereal beauty and emotional resonance, explores the intersections of nature, humanity, and memory. Through her biographical storytelling, attendees will gain insight into her artistic process, inspirations, and the connections she forges between the natural world and human experience. This lecture is in conjunction with the CMA's photography exhibition *Barbara Bosworth: Sun Light Moon Shadow*, on view from February 25 to June 30, 2024.

This lecture is made possible by the Fran and Warren Rupp Contemporary Artist Fund.

[Art and Conversation Tours](#)

Tuesdays, March 5, 12, 19, 26, 2024, 10:15–10:45 a.m.

Ames Family Atrium

FREE; [ticket required](#)

Join us for 30-minute close-looking sessions, from 10:15 to 10:45 a.m. on Tuesdays. This program offers a focused look at just a couple of artworks, versus the traditional 60-minute [public tours](#) of the museum's collection.

LUNCHTIME LECTURE

[See Us Now: Recent Acquisitions by Contemporary Women Artists](#)

Tuesday, March 5, 2024, 12:00–12:30 p.m.

Gartner Auditorium

FREE; [ticket required](#)

Speaker: Emily Liebert, Curator of Contemporary Art

Come to the CMA for a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

How do museum collections grow and respond to the present times? Curator Emily Liebert discusses the ways the CMA's contemporary collection reflects the world outside the museum's walls. In honor of Women's History Month, she focuses on the CMA's recent

additions to its contemporary collection of work by women artists. Come learn about this dynamic area of growth at the CMA.

This program is made possible with support from Gail C. and Elliot L. Schlang.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by Brenda and Marshall Brown, Mr. and Mrs. Walter E. Fortney, Eva and Rudolf Linnebach, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by an anonymous supporter, the M. E. and F. J. Callahan Foundation, Char and Chuck Fowler, the Giant Eagle Foundation, the Lloyd D. Hunter Memorial Fund, Marta Jack and the late Donald M. Jack Jr., Bill and Joyce Litzler, the Logsdon Family Fund for Education, William J. and Katherine T. O'Neill, Mandi Rickelman, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, and the Womens Council of the Cleveland Museum of Art.

[Sensory-Friendly Saturdays at the CMA](#)

Saturday, March 16, 2024, 9:00–10:00 a.m.

FREE

Sensory-Friendly Saturdays offer adaptations to meet diverse sensory-processing needs on the third Saturday of each month. Guests on the autism spectrum, people experiencing dementia, and people of all ages who have intellectual or developmental disabilities are invited to participate in a calming museum experience with less stimulation, before the museum opens to the public—reducing crowds, noise, and distractions. Guests can explore the galleries at their own pace, relax in the designated “quiet area,” and share this time and space with open-minded members of the community.

Here are some things to know before planning your visit:

- All guests must pass through metal detectors at the entrance of the museum.
- Guests are encouraged to bring adaptive equipment, including wheelchairs, walkers, noise-reducing headphones, and technology. The Cleveland Museum of Art also offers a limited number of wheelchairs.
- The Cleveland Museum of Art’s store opens at 9:00 a.m.
- Sensory-Friendly Saturdays are free. Parking in the garage is \$14 for nonmembers, \$7 for members.
- Once guests enter on Saturdays, they are welcome to stay for the day. Museum doors open at 10:00 a.m. to the public.

[Open Studio: Patchwork](#)

Tuesday, March 26; Wednesday, March 27; Thursday, March 28; and Friday, March 29, 2024, 11:00 a.m.–3:00 p.m.

Ames Family Atrium

FREE

Join us in forming new connections at Open Studio: Patchwork. Explore artworks and techniques that piece together ideas to make a unique whole.

Continuing Exhibitions

[New Narratives: Contemporary Works on Paper](#)

Through Sunday, April 14, 2024

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

FREE

New Narratives: Contemporary Works on Paper explores the myriad ways in which contemporary artists use storytelling to engage the imagination, scrutinize the past, and envision the future. Consisting entirely of prints and drawings, the exhibition features many recent acquisitions to the CMA's collection. Pervading the works on view is an interest in narrative, whether fiction or nonfiction, personal, cultural, or mythic. Artists in the exhibition utilize history, people, or events, biographies of known or often unknown people, and various media juxtapositions to layer the past and the present day.

The two galleries that make up the exhibition are anchored by large-scale, multipart works. Jacob Lawrence's [*The Life of Toussaint L'Ouverture*](#) (1986), a series of 15 screenprints, recounts aspects of the Haitian revolution (1791–1804), the successful insurrection by enslaved and free people of color against French colonial rule. Lawrence's expressive style and tightly composed scenes narrate the revolution through the biography of one of its leaders, General Toussaint L'Ouverture (1743–1803). Also featured is Kara Walker's [*The Means to an End: A Shadow Drama in Five Acts*](#) (1995). This monumental five-part etching employs the style of historical silhouettes popular in the antebellum South to suggest a provocative narrative about race, gender, and power. Also featured are new drawings by Kerry James Marshall and Shahzia Sikander and prints by Camille Billops, Enrique Chagoya, David Wojnarowicz, Michael Menchaca, Renee Stout, and others.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

[To the River's South in Japanese Painting](#)

Through Sunday, June 2, 2024

The Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

FREE

The Chinese words *jiang*, or “river,” and *nan*, or “south,” together form the region name *Jiangnan*, or “river’s south.” The river is the Yangzi River, or “Long River,” that flows from west to east across China, emptying into the sea near the city of Shanghai. The “south” is a constellation of cities, mountain ranges, lakes, and rivers reaching as far west as Mount Lu, about eight hours from Shanghai by car (684 kilometers, or 425 miles). Core episodes in Chinese history and literature were set in or inspired by these sites.

Transmitted through text and image, records and representations of Jiangnan occupied a significant position in the lives of creators and consumers of culture across East and Southeast Asia in the centuries leading up to the present. Some of the paintings and painted ceramics in this gallery show how Japanese artists of the past portrayed two landmarks in Jiangnan, Mount Lu and West Lake, and Xiao-Xiang, a place located physically west of Jiangnan but an important touch point in artistic productions from that region.

[Barbara Bosworth: Sun Light Moon Shadow](#)

Through Sunday, June 30, 2024

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

When photographer Barbara Bosworth was a child growing up in Novelty, Ohio, she would go on nighttime walks with her father, and they would gaze up at the sky. This practice, which became a lifelong passion, inspired the photographs in this exhibition. Timed to coincide with the total solar eclipse visible in Cleveland on April 8, it explores Bosworth’s photographs of light—from eclipses, sunrises, and sunsets to the luminescent glow of fireflies and a flashlight.

Light is essential to both photography and astronomy. British scientist and astronomer Sir John Herschel coined the term *photography* in 1839 by combining Greek words that mean “drawing with light.” The camera and telescope, which Bosworth has used together in some of the photographs on view, each collect light. Her pictures of stars are the result of the impact on film of light that has traveled millions of years to get there.

Nine monumental color images of the sky and heavenly bodies are joined by six intimately scaled black-and-white scenes of life and light on the earth. Seen together, they suggest how we endow astronomical phenomena with personal meaning. Bosworth's art elucidates bonds between humans and the natural world that often go unnoticed.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

[Liturgical Textiles from Late Medieval Germany](#)

Through Sunday, August 4, 2024

Gallery 115

FREE

The Cleveland Museum of Art has a particularly rich selection of liturgical textiles (textiles used during religious ceremonies) from the Middle Ages (about 500–1500). In cathedrals, monasteries, and parish churches, they were used at many different points of church life. They covered the altar table, were used during mass, or served as vestments, or garments, for the clergy. They were usually richly decorated with pictorial programs, allowing insights into the thinking and piety of each time period.

They were often produced within monastic communities. Nuns, in particular, are believed to have made textiles. In the late Middle Ages (about 1200–1500), production increased sharply, and especially in Italy, textiles were also produced industrially on a large scale and delivered throughout Europe.

Textiles are particularly sensitive to light, and accordingly, they can only be exhibited for a limited period in order to preserve their colors and fabrics for later generations by keeping them in a dark, climate-controlled space.

[Six Dynasties of Chinese Painting](#)

Through Sunday, September 1, 2024

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

FREE

Six Dynasties of Chinese Painting presents a selection of the museum's most important paintings that cover six different dynasties, including the modern era. These paintings

represent various subject matter, from figures, landscapes, animals, birds, and flowers to religious and historical themes; their dates of acquisition range from the museum's founding years to the most recent additions, demonstrating a continuous commitment to Chinese painting, a field that has always been the strongest asset of the Chinese collection.

[Ancient Andean Textiles](#)

Through Sunday, December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most impressive group of early textiles to survive was made by the Paracas people of Peru's south coast. Most artistically elaborate Andean textiles served as garments.

[Native North American Textiles and Works on Paper](#)

Through Sunday, December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

Newly on display from the permanent collection are two Diné (Navajo) textiles from the late 1800s and early 1900s, both of them rugs woven for the collector's market, modeled on the Diné shoulder blanket. Also new on view is a watercolor from the 1920s by the Pueblo artist Oqwa Pi (Abel Sanchez), who was key to a major development in Southwest Indigenous arts as Natives took control of representing their own cultures after centuries of marginalization.

On-Site Collection Tours

[Guided Tours](#)

Tuesday through Friday, 11:00 a.m. and 1:00 p.m.

Saturday and Sunday, 1:00 p.m.

FREE; [ticket required](#)

Join a public tour to learn new perspectives and enjoy great storytelling about works in the museum's collection. Tours depart from the information desk in the Ames Family Atrium.

Tickets may be reserved at cma.org or on-site at the ticket desk. Tours are limited to 15 participants per group.

CMA Community Arts Center On-Site Activities

2937 West 25th Street, Cleveland, OH 44113

Free parking in the lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle

[Comic Club | Club de Cómic with Juan Fernandez \(se habla español\)](#)

Saturday, March 2, 2024, 11:00 a.m.–1:00 p.m.

FREE

Learn to juggle words with images in unexpected ways with artist [Juan Fernandez](#). Work in the company of others to create a page of comics, drawings, or poetry for a published zine to be released for free at the following workshop. Reserve your spot today!

Free. All ages. All experience levels. Supplies included. Reserve your spot by emailing commartsinfo@clevelandart.org.

Aprende a jugar con palabras e imágenes de maneras inesperadas con artista [Juan Fernandez](#) (se habla español). Trabaja en compañía de otros para crear una página de cómics, dibujos o poesía para un zine publicado lanzado de forma gratuita en el próximo taller. ¡Reserva tu cupo ahorita!

Gratis. Todos edades. Todos los niveles de experiencia. Suministros incluidos. Reserva tu cupo y envíe un mensaje a commartsinfo@clevelandart.org.

**[Kids' Comic Con—Ignite Your Imagination Convención de Cómics para Niños—
Enciende tu Imaginación](#)**

Saturday, March 2, 2024, 9:30 a.m.–3:00 p.m.

[Tickets required](#); scholarships available

Lake Erie Ink will be hosting its 12th Annual Kids' Comic Con at the Community Arts Center. At this all-day event, youth ages 8–18 will have the chance to attend workshops with well-known comic creators, engage with speakers, and explore an Artist Alley featuring creative work for sale by participating artists.

Doors open at 9:30 a.m. Secure your place at lakeerieink.org/comiccon24.

This event is ADA accessible, and sign interpretation is available upon request.

Participating artists include Vijay Shaw, Dawn Arrington, Kate Atherton, Brad Ricca, Brandi Blocker, Matt Haberbusch, Sevita Lochan, Lynnesha Hamilton, Jeremy Stoll, Fern Haight, Gary and Laura Dumm, Gilberto Rivera, John G, Lisa Kollins, Meg Zimmerman and Katie Starr, Michelle Littlejohn, Miguel C. Hernandez, Perris Mackey, Valentino Zullo, Alexia Valentine, Od Perry-Richardson, and Juan Fernandez!

For more information, contact Janae Bryson at jbryson@lakeerieink.org or 216-320-4757.

Te invitamos al 12ª Edición Anual de Cómic para Niños con Lake Erie Ink en el Centro de Artes Comunitarias. En este evento de todo el día, los jóvenes de 8 a 18 años tendrán la oportunidad de asistir a talleres con reconocidos creadores de cómic, interactuar con oradores y explorar un Callejón de Artistas con obras creativas a la venta de los artistas participantes.

Las puertas se abren a las 9:30 a.m. Asegure su lugar a las lakeerieink.org/comiccon24.

Este evento es accesible según la ADA, y la interpretación de señas está disponible a pedido.

Los artistas participantes incluyen a Vijay Shaw, Dawn Arrington, Kate Atherton, Brad Ricca, Brandi Blocker, Matt Haberbusch, Sevita Lochan, Lynnesha Hamilton, Jeremy Stoll, Fern Haight, Gary y Laura Dumm, Gilberto Rivera, John G, Lisa Kollins, Meg Zimmerman y Katie Starr, Michelle Littlejohn, Miguel C. Hernandez, Perris Mackey, Valentino Zullo, Alexia Valentine, Od Perry-Richardson y Juan Fernandez!

Para obtener más información, comuníquese con Janae Bryson al jbryson@lakeerieink.org o al 216-320-4757.

Family FUNdays | Día De Alegria Familiar at the CAC

Towpath Trail Upcycled Lanterns | Linternas Reciclados de Towpath Trail

Sunday, March 3, 2024, 1:00–4:00 p.m. and Saturday, March 9, 2024, 1:00–4:00 p.m.

FREE

Enjoy free family fun and explore art celebrating community. This event features family-friendly games, movement-based activities, and art making, Open to all ages and abilities!

Únase a nosotros para divertirse con familia, mientras exploramos el arte celebrando comunidad. Gratis para participar. Juegos para toda la familia, actividades basadas en movimientos, y creación de arte. ¡Abiertas a todos los edades y habilidades!

In collaboration with [Canalway Partners](#), the Community Arts Center is hosting two free lantern-making workshops with [Upcycle Parts Shop](#) to help you create art to carry in

the [Towpath Trail Lantern Parade](#). Bring a recycled glass or plastic jar to the workshop and learn how to turn it into a lantern by a professional artist. Then, bring your creation to the parade, beginning in the evening on Saturday, March 9 at Sokolowski's Overlook.

These free, open house-style workshops offer rolling seating and include craft supplies, a battery powered light, and hands-on assistance. Workshops are open to all. All minors must be accompanied by an adult.

En colaboración con [Canalway Partners](#), el Centro de Artes Comunitarias está organizando dos talleres gratuitos con [Upcycle Parts Shop](#) de fabricación de linternas para ayudarlo a crear arte para llevar en el [Desfile de Linternas de Towpath Trail](#). Trae un frasco de vidrio o plástico reciclado al taller y aprende a convertirlo en una linterna de la mano de un artista profesional. Traiga su creación al desfile el sábado 9 de marzo en Sokolowski's Overlook.

Estos talleres gratuitos, de estilo de puertas abiertas, ofrecen asientos rodantes e incluyen suministros para manualidades, una luz que funciona con baterías y asistencia práctica. Los talleres están abiertos a todo el mundo. Todos los menores deben ir acompañados de un adulto

[Family Concert: Amigos Musicales with Apollo's Fire](#) | [Concierto Familiar: Amigos Musicales con Apollo's Fire](#)

Saturday, March 9, 2024, 11:00 a.m.–12:00 p.m.

FREE

Join us at the Community Arts Center for our first family concert! Apollo's Fire takes the young and young at heart on an exciting musical journey from 16th-century Spain to baroque Latin America! Explore the traditions, songs, and instruments of these vibrant cultures through this lively 45-minute program. Their famous Instrument Petting Zoo follows the concert! The concert features bilingual English-Spanish artists.

Free. All ages. [Preregistration](#) is strongly encouraged.

¡Te invitamos al Centro de Artes Comunitarias para nuestro primer concierto familiar! Apollo's Fire lleva a los jóvenes y a los jóvenes de corazón a un emocionante viaje musical desde la España del siglo XVI hasta la América Latina barroca. Explore las tradiciones, canciones y instrumentos de estas vibrantes culturas a través de este animado programa de 45 minutos. ¡Su famoso zoológico de instrumentos sigue el concierto! Con artistas bilingües inglés-español.

Gratis. Todas las edades. Se recomienda la [reservación previa](#).

[My Skin Color Is My Superpower with Althea Jones | Mi Color de Piel Es Mi Superpoder con Althea Jones](#)

Saturday, March 23, 2024, 1:00–4:00 p.m.

FREE; [reservations required](#)

Skin Color is an interactive art performance highlighting the beautiful spectrum of skin tones beyond the concepts of race and therefore class. Through lighthearted conversations and interactions with the artist, Althea Jones, participants are encouraged to see more in their skin color.

During each session, Jones invites individuals or small groups to engage in lively and enriching conversations about life, connection, identity, and race while color matching a participant's specific skin color with acrylic paint. The goal of the project is to encourage self-love and actualization while simultaneously building community.

Skin Color was conceptualized in early 2023 after Jones encountered a container of peachy ink labeled "skin color." As a BIPOC artist, this label caused Jones to pause. She began to question her personal relationship with her own identity and skin color alongside mainstream marketing and societal implicit bias. *Skin Color* seeks to explore the ability to celebrate skin tone differences while healing an instance of implicit bias in a unique and positive way.

Free. Recommended ages 6 and up. All experience levels. Supplies included. Reservations required by emailing commartsinfo@clevelandart.org.

Color de Piel es una performance artística interactiva que destaca el hermoso espectro de tonos de piel más allá de los conceptos de raza y, por lo tanto, de clase. A través de conversaciones e interacciones alegres con la artista, Althea Jones, se anima a los participantes a ver más en su color de piel.

Durante cada sesión, Jones invita a individuos o grupos pequeños a participar en conversaciones animadas y enriquecedoras sobre la vida, la conexión, la identidad y la raza mientras combinan el color de piel específico de los participantes con pintura acrílica. El objetivo del proyecto es fomentar el amor propio y la realización y, al mismo tiempo, construir una comunidad.

Color de Piel se conceptualizó a principios de 2023 después de que Jones encontrara un recipiente de tinta melocotón etiquetado como "color de piel". Como artista BIPOC, esta etiqueta hizo que Jones se detuviera. Comenzó a cuestionar su relación personal con su propia identidad y color de piel junto con el marketing convencional y el sesgo social

implícito. *Color de Piel* busca explorar la capacidad de celebrar las diferencias en el tono de la piel mientras se cura un caso de sesgo implícito de una manera única y positiva.

Gratis. Recomendado a partir de 6 años. Todos los niveles de experiencia. Suministros incluidos. Se requieren reservaciones por correo electrónico commartsinfo@clevelandart.org.

Open Studio at the CAC | Estudio Abierto

Weekly, Saturdays and Sundays, 1:00–4:00 p.m.

Enjoy free, drop-in art making. A monthly theme connects community, art, and exploration.

Disfrute el arte con toda la familia. Gratis para participar. Cada mes presenta una temática conectando el arte, la comunidad y la exploración.

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